

Just as one can not add to or subtract from that autonomous-aesthetic phenomenon that is brought into existence at the closing of the second circle in the life of a work of art without distorting that work of art not only on a presentational level but also on a representational level so too one can not re-arrange the components of an autonomous-aesthetic phenomenon without distorting that work of art not only on a presentational level but also on a representational level. A performance of Mahler's Symphony No. 6 in A Minor which is entirely orthodox except for the fact that the third movement (Andante moderato) is performed before the second movement (Scherzo) is not a valid performance of Mahler's Symphony No. 6 in A Minor/a reading of Samuel Taylor Coleridge's The Rime of the Ancient Mariner in which parts two through seven are read before part one is not a valid reading of Coleridge's The Rime of the Ancient Mariner. Similarly one can not emphasize or de-emphasize--in ways that were not intended by the creator of a given work of art--any of the components of an autonomous-aesthetic phenomenon without distorting not only on a presentational level but also on a representational level that work of art. A performance of Sir Edward Elgar's Falstaff: A Symphonic Study for Orchestra for example in which the fourth division (King Henry V's Progress, The Repudiation of Falstaff and his Death) of that symphonic poem in one movement with two interludes is performed by a piano solo whereas the first three divisions of that symphonic poem (I. Falstaff and Prince Henry II. Eastcheap--Gadshill, The Boar's Head, Revelry and Sleep III. Falstaff's March, The Return through Gloucestershire, The New King, The Hurried Ride to London) are performed by a symphony orchestra is not a valid performance of Elgar's Falstaff: A Symphonic Study for Orchestra--which does not mean that that symphonic poem could not be validly performed when performed entirely by a piano solo but it does mean that to perform the fourth division of that poem on the piano alone after the first three divisions of that poem have been performed by a symphony orchestra is to emphasize/de-emphasize the components of Elgar's poem in ways that were not intended by Elgar and therefore to perform Elgar's poem about Falstaff in that manner is not to perform Falstaff: A Symphonic Study for Orchestra/a performance of Wagner's Siegfried which is wholly orthodox except for the fact that the motif of Siegfried is always played by the piccolo solo is not a valid performance of Siegfried--which does not mean that a valid performance of Wagner's Sieg-